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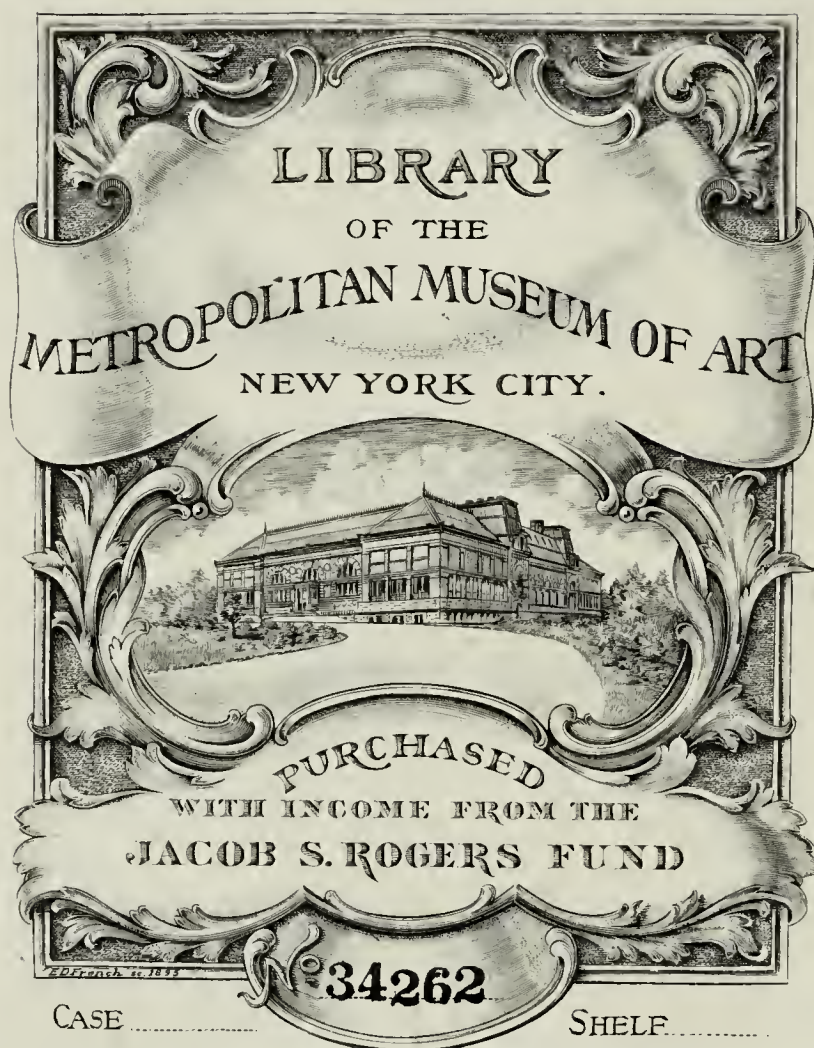


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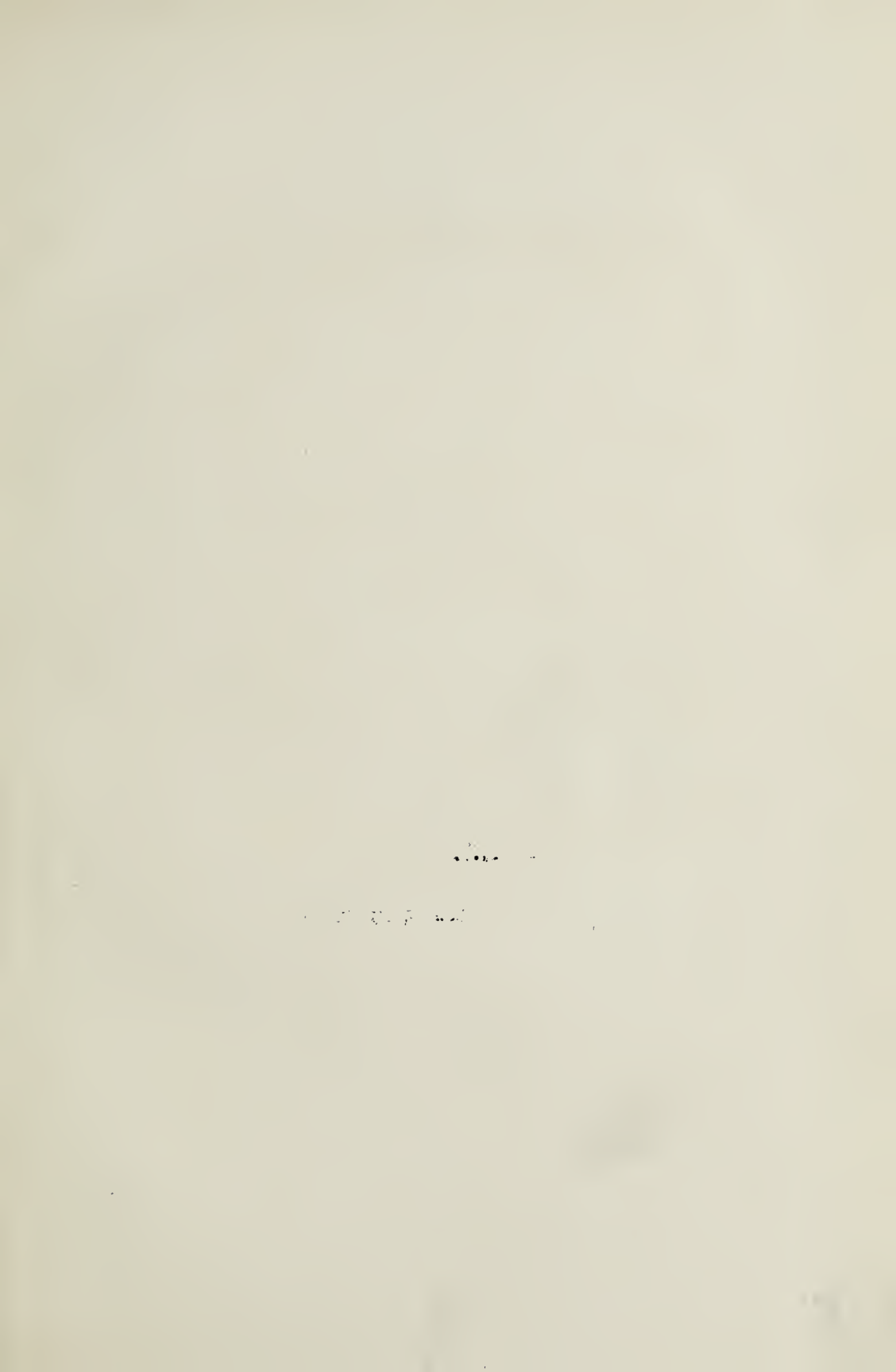


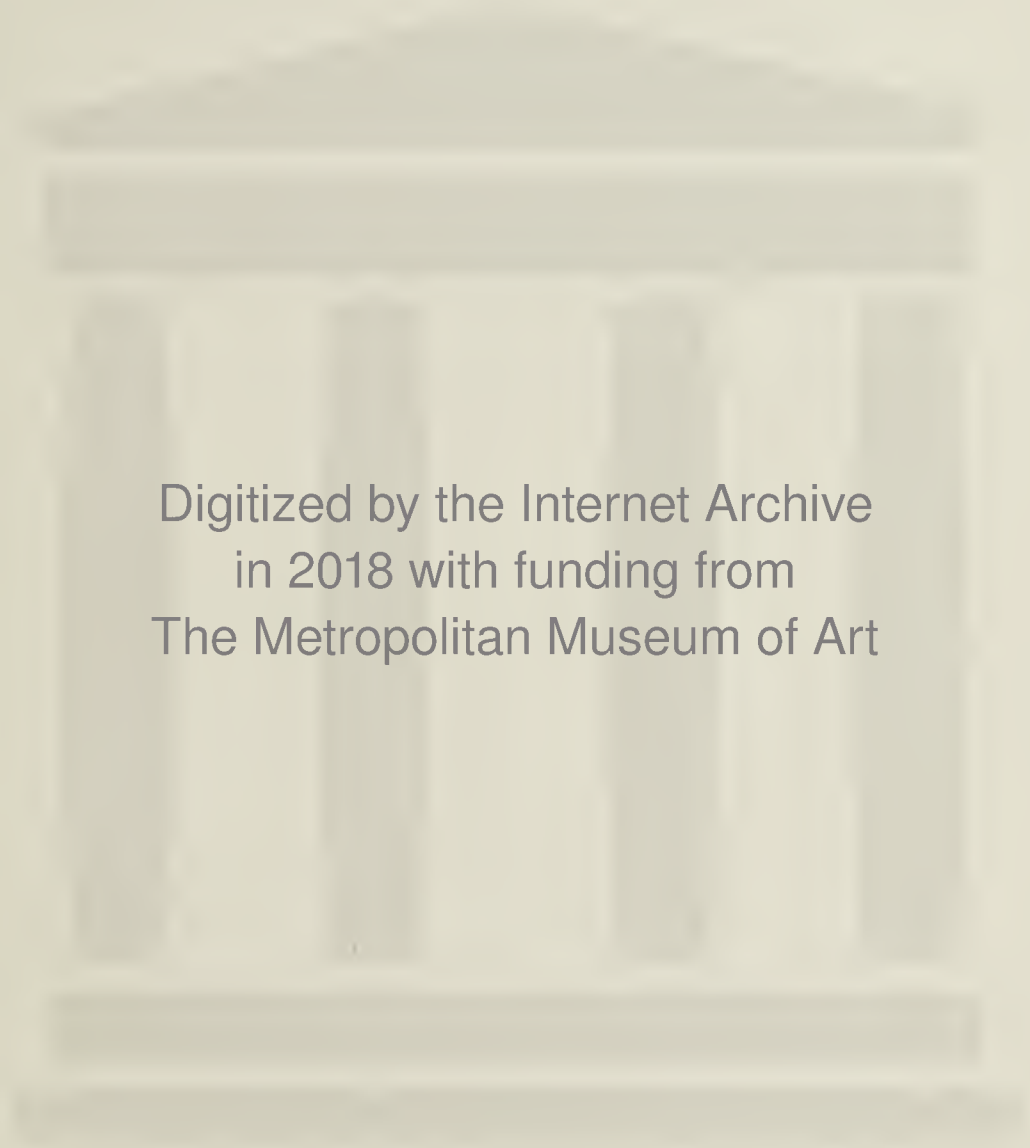
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CHINESE & JAPANESE SECTION





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THE
MACDONELL-SHO NEMOTO-KUNIYEDA
COLLECTIONS

JAPANESE COLOR PRINTS
AND
ANCIENT CHINESE PAINTINGS

AT UNRESTRICTED PUBLIC SALE
AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
NEW YORK

7/25

CATALOGUE
OF
JAPANESE COLOR PRINTS

BELONGING TO
A. MASTERS MACDONELL
NEW YORK

SHO NEMOTO, M.P.
TOKYO, JAPAN

AND

ANCIENT CHINESE PAINTINGS

COLLECTED BY
H. KUNIYEDA
JAPAN

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

ON MONDAY AFTERNOON, APRIL 1ST, 1918

BEGINNING AT 3 O'CLOCK

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY

AND HIS ASSISTANT, MR. OTTO BERNET, OF THE

AMERICAN ART ASSOCIATION, MANAGERS

6 EAST 23RD STREET, MADISON SQUARE SOUTH

NEW YORK

1918



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

APR 27 1918

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

THE AMERICAN ART ASSOCIATION
MANAGERS

SALE AT THE AMERICAN ART GALLERIES
JAPANESE COLOR PRINTS AND ANCIENT
CHINESE PAINTINGS

Afternoon of Monday, April 1, 1918

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name _____

Address in Full _____

Amount of Deposit _____

SALE MONDAY AFTERNOON

APRIL 1, 1918

AT THE AMERICAN ART GALLERIES

BEGINNING AT 3 O'CLOCK

Property of A. Masters MacDonell

SUKENOBU (NICHIGAWA)

(1674—1754)

L. F. Brown

1—ALBUM CONTAINING THIRTY-ONE MOUNTS OF BLACK
AND WHITE PRINTS

Very good early impressions.

50

MASANOBU (OKUMURA)

(1685—1764)

H. Goshima

2—PRINT ILLUSTRATING A MYTHOLOGICAL LEGEND

Fair impression in black and white. Hand colored.

30

KIYOHARU (KONDO)

(Worked 1715-1730)

3—ALBUM OF BLACK AND WHITE PRINTS ILLUSTRATING
LIFE IN THE YOSHIWARA

40 Very good early impressions.

HARUNOBU (SUZUKI)

(1718—1770)

4—YOUNG GIRL WRITING A LOVE LETTER *Wm. H. Noy*

31 Fine early impression.

5—YOUNG GIRL STANDING BEFORE A BRAZIER

50 Fine early impression.

6—KAKEMONOYE *John G. Cate*

70 Young girl reading a love letter. Fair early impression. Signed: Suzuki Harunobu.

SHUNSHO (KATSUKAWA)

(1726—1792)

7—TWO YOUNG WOMEN WALKING IN THE OPEN COUNTRY *H. C. C. C.*

20 Good early impression. Signed: Shunsho.

SHUNSHO AND SHIGEMASA

8—SEIRO BIJIN AWASEI SUGATA KAGAMI *L. Blum*

50 A comparison of the beauties of the Yoshiwara. Three volumes. Yedo, 1776 (Anyei 5th). Very good early impressions of this famous book. Good condition.

SEKIYEN

(Attributed to)

(Worked about 1770)

9—A HERO OF JAPANESE MYTHOLOGY *H. H. Park*

11 Early black and white print.

10—ANOTHER LEGENDARY PERSONAGE

11 Early black and white print.

KORIUSAI (ISODA)

(Worked from 1760-1780)

11—KAKEMONOYE

K. Matsuki

A young girl with a tray and covered bowl going upstairs. Very good early impression. Signed: Koriusai.

KIYONAGA (TORII)

(1742—1815. Worked from 1765 to 1795)

12—KAKEMONOYE

Mr. Richard P. White

Young man carrying a young girl on his back fording a stream. Very good early impression. Signed: Kiyonaga.

13—KAKEMONOYE

K. Ushio

Young girl holding a fan. Fine early impression. Signed: Kiyonaga.

14—KAKEMONOYE

Mr. Arnold

A lover reading to his loved one, while hidden, a woman is listening. Very good early impression. Signed: Kiyonaga.

UTAMARO (KITAGAWA)

J. F. Patching
(1754—1806. Worked from 1785 to his death)

15—GROUP OF WOMEN AND CHILDREN NEAR A BRIDGE

This print shows clearly Kiyonaga's influence on Utamaro. It dates from about 1790. Early impression. Signed: Utamaro.

UTAMARO—Continued

16—TWO WOMEN AND A CHILD IN A GARDEN NEAR A
SPRING

400

Very good early impression. Signed: Utamaro.

17—SCENE ON THE SUMIDA RIVER UNDER A BRIDGE

300

Very good early impression, somewhat soiled. Signed:
Utamaro.

18—TWO WOMEN AND CHILDREN OUT FOR A WALK

300

Very lovely composition. Signed: Utamaro.

19—MOTHER AND CHILD PLAYING WITH KITTENS

300

This charming print dates from 1805. Very good
early impression but faded and somewhat soiled.
Horizontal print. Signed: Utamaro.

20—SEIRO YEHOU NENPE GIOJI

3200

Things which passed within the year in the Green
Houses. Dated 1804. Text by Jipensha Ikku. Very
good impressions of this rare book. *Two volumes of
illustrations in color.*

YEISHI (HOSODA)

(Worked 1785 to 1800)

21—THE PROMENADE

400

Two young girls walking in a park. Early impression.
Fairly good.

YEIRI

(Pupil of Yeishi. Worked 1795-1805)

22—THREE WOMEN AND A CHILD TAKING A WALK

800

Soft yellow background. Very good early impression.
Signed: Yeiri.

HOKUSAI (KATSUSHIKA)

(1760—1849)

Pupil of Shunsho. Signed his work with the following names: Shunso; Tokitaro; Kaki; Sori; Hokusai; Taito; Manji.

300 23—A SCENE AT A TEA-HOUSE *Yamanaka Leo*

Small early print. Good impression. Signed: Shunso.

400 24—A SCENE FROM THE HISTORY OF THE FORTY-SEVEN
RONINS *H. H. Park*

From the "Chushingura" series. An attack by the faithful servants on the stronghold of the tyrant. Good impression. Signed: Hokusai.

100 25—A MAN PAINTING THE BASE OF A COLUMN

Very good early impression. *K. Uchida*

The set of "Apparitions." Five prints, all signed Hokusai. They are fine early impressions. It is very rare to find this series complete in such wonderful condition. *K. Uchida*

200 26—A GHOST IN THE FORM OF A SKELETON RAISING THE
EDGE OF A MOSQUITO NETTING

000 27—THE SNAKE AND THE BOWL *J. F. Patching*

200 28—A GHOSTLY MONSTER DEVOURING THE HEAD OF A
CHILD *K. Uchida*

500 29—THE PHANTOM LANTERN *Mr. Arnold Genthe*

000 30—THE GHOST OF THE SERVING MAID WITH THE RARE
PLATES *K. Uchida*

HOKUSAI—Continued

31—KAKEMONO

K. Matsumi

40th

Dating from about 1810. Two girls bearing iron pans. This was number 47 in the catalogue of the exhibition of Hokusai's paintings held in Tokyo by the Japan Association of Fine Arts, January, 1900. Signed: Katsushika Hokusai.

32—ORIGINAL SKETCHES BY HOKUSAI

Mr. Arnold

15th

A box containing thirty-eight mounts of colored sketches illustrating life in Tokyo during the day. These were evidently designs for an album which was never published. The drawings were shown in Tokyo at the memorial exhibition of Hokusai's work held in 1900. Fenellosa dated them as being about the year 1821.

33—ORIGINAL SKETCHES BY HOKUSAI

Mr. Engel

17th

Another box containing thirty-seven mounts illustrating life in Tokyo by night. These drawings were made for an album, the companion of the preceding set. They were catalogued as number 107 in the Hokusai Exhibition at Tokyo.

HOKUMYO

(Pupil of Hokusai)

K. Osamu

34—A VOLUME CONTAINING A SET OF THIRTY-FOUR VIEWS OF FUJIYAMA

6th

They have been reduced from Hokusai's famous series. Very good impressions in good condition.

HIROSHIGE

(1797—1858. Pupil of Toyolino, 1773-1828)

THE TOKAIDO SET

(The Fifty-three Stations of the Tokaido)

There are fifty-five prints in this series, the point of departure, the Nihon Bridge at Tokyo, the fifty-three resting-places along the road and the end of the journey at Kyoto. These prints are without exception early prints in the rich colors which indicate the choice impressions. Not all the prints were made with the same care, so that there is a difference in the quality of the printing. The earliest impressions are often marked with a certain crude vigor lacking in some of the later prints, in which an over-refinement in the printing does not make up for the tawdry color. Every print of the Tokaido set is signed Hiroshige.

35—NIHON BASHI: MORNING SCENE

This is the first print of the Tokaido, the starting point for travelers bound for Kyoto. It is the famous bridge with groups of porters and peddlers. Fair impression.

36—SHINAGAWA, HINODE: DAYBREAK

The porter of a Daimyo is carrying his belongings along the village street of a seaport town. Good impression. Fine in color.

37—KAWASAKI ROKUGO TOSEN

Ferry crossing the Rokugo River. Fair impression.

38—KANAGAWA, KURENOKEI

The open sea dotted with junks on the left and on the right a street scene. Fair impression.

HIROSHIGE—Continued

39—HODOGAYA, SHIN KAME BASHI

E. M. Bigelow

300 Slightly back from the coast is the village of Hodogaya. The Shin Kame bridge leading to it is shown in the foreground of the print with coolies and their burdens. Good impression with fine blues.

40—TOTSUKA MOTO MACHI BETSUDO

H. B. Parke

200 A traveler dismounting from a horse for refreshment. Fair impression.

41—FUJISAWA, YUYOJI

Mr. Sherwood

300 The Yuyoji Temple at the top of a hill half hidden among the trees. In the foreground stands a Torii on the road which leads across the bridge to the village. Fair impression. Good color.

42—HIRATSUKA NAWATE DO

H. B. Parke

100 A road across flat marshy land upon which coolies are hastening with their burdens. Fuji in the back. Good impression. Splendid color.

43—OISO TORA GA AME

H. Matsuki

200 Tiger Rain. A passing shower at Oiso, a village by the sea. Good impression. Good condition.

44—ODAWARA SAKO GAWA

Mr. James

300 Coolies carrying travelers across the Sako River. Splendid impression. Very fine in color.

45—HAKONE, KOSUI

h u

200 Hakone is a watering place with mineral springs. The village is not shown in the print but a mountain pass through which throng the followers of a Daimyo. Fair impression. Fine in color.

HIROSHIGE—*Continued*

46—MISHIMA ASA KIRI

Mr Sherwood

Misty morning in a village street. A dramatic representation of travelers starting on their journey. Good impression. Fine condition.

47—NUMADZU KI KURE

H. Ishida

Moonlight. A fine impression of this beautiful print.

48—HARA, ASA-NO-FUJI

Rice fields with Fuji in the distance. Three travelers in the foreground. A good impression.

49—YOSHIWARA, HIDARI FUJI

H. G. Henderson

Travelers on horseback along a road lined with pine trees. Fuji in the distance. An exceptionally beautiful print.

50—KAMBARA YORU-NO-YUKI

Yamanaka Co.

The famous snow scene. A very good impression of this lovely print.

51—YUI, SATTA MINE

A. M. Shady

To the left the cliff of Satta Mountain. Fuji in the background over a blue green sea. Fair impression. Fine in color.

52—OKITSU, OKITSU KAWA

H. H. Clarke

Japanese wrestlers fording the Okitsu River. A very good impression.

53—EJIRI, MIHO EMBO

Mr Sherwood

A bay studded with junks. Mountains in the distance. Fair impression.

HIROSHIGE—Continued

200 { 54—FUCHU, ABE KAWA *N. Sadler*

Travelers crossing the Abe River. A very good impression. Fine in color.

55—MARIKO, MEIBUTSU CHAYA

A tea-house with a thatched roof within which coolies are taking refreshment. Good impression.

100 { 56—OKABE, UTSU UMA KEITATSU *A. M. Shady*

A mountain pass through which runs a rapid stream. Good impression.

100 { 57—FUJIEDA, HITO UMA KEITATSU *H. G. Shady*

This is one of the stations where the traveler stops for a relay of coolies and horses. Very good impression.

400 { 58—SHIMADA, OIGAWA SHUN GAU *J. G. Shady*

Travelers crossing the Oi River. Very good in color.

400 { 59—KANAYO, OIGAWA EM GAU

The further bank of the Oi River. Fair impression. Good in color.

60—KAKEGAWA, AKIHA SAN EMPO *H. G. Shady*

A rustic bridge over the Kake River. In the distance, Akiha Mountain. Very good impression.

310 { 61—NISSAKA, SAYO NAKA YAMA

The large stone in the foreground marks the sight of a murder. Good impression.

HIROSHIGE—*Continued*

62—FUKOROI, DE CHAYA

Coolies preparing their food in front of a tea-house.
Good impression.

L. V. Ledorax

63—MITSUKI, TEN RYU GAWA

A ferry on the Heavenly Dragon River. Very good impression. Fine in color.

64—HAMAMATSU, TOKO

Coolies warming themselves at a fire. Very good impression. Fine in color.

H. L. Phillips

65—MAIZAKA, IMAHI SHIN KEI

A mountainous coast scene with Fuji on the right in the background. Fair impression.

66—ARAI, TO SEN

A ferryboat crossing a bay. Very good impression.

H. G. Henderson

67—SHIRAKAI, SHIO MI ZAKA

The open sea seen from between two hill slopes. Very good impression.

68—FUTA GAWA, SARU GA BABA

Three musicians approaching a wayside tea house.
Good impression.

H. G. Henderson

69—YOSHIDA, TOYOKAWA HASHI

In the foreground a Daimyo's palace. To the left a long wooden bridge spanning the Toyo River. Fair impression.

HIROSHIGE—Continued

- 210 { 70—GOYU, TABIBITO RYUJO *H. H. Parke*
A scene which reminds one of Baxter Street, so eager are these maidens to bring trade to their respective houses. Very good impression.
- 210 { 71—AKASAKA, RYOSHA SHO-FU
The inner court of an inn. Very good impression. Excellent coloring.
- 310 { 72—FUJI KAWA, BO BANA *L. V. Ledoux*
Peasants bowing before the Daimyo's procession. Very good impression.
- 310 { 73—OKAZAKI, TEN SHIN NO HASHI
The Ten Shin bridge leading to the village of Okazaki, which is dominated by a Daimyo's palace. Good impression. Splendid color.
- 150 { 74—CHIRYU, SHU KA UMA ICHI *H. A. Gent*
Horses tethered in a field. Fair impression.
- 150 { 75—NARAMI, MEIBUTSU ARIMATSU SHIBORI
A street scene in Narami village, famous for its dyed fabrics. Fair impression.
- 210 { 76—MIYA, ATOUTA SHIN JI *H. L. Phillips*
The celebration of a religious festival. Good impression. Rich in color.
- 210 { 77—KUWANA, SHICHI RI WATASHI GUCHI
Junks with furled sails at the mouth of a bay. Good impression.

HIROSHIGE—*Continued*

- 78—YOKKAICHI, SAN CHO KAWA
A windy day. Fair impression.

H. L. Phillips

- 79—ISHIYAKUSHI, ISHIYAKUSHI JI

The village and Ishiyakushi Temple nestled at the foot of high hills. Rice fields in the foreground. Fair impression. Good in color.

- 80—SHONO, HAKUU

The famous rainstorm. A splendid impression of this famous print. In later editions there is no writing on the umbrella.

H. G. Henderson

- 81—KAMEYAMA, YUKI HARE

A Daimyo's palace on a side hill to which a procession is wending its way. The snow contrasts well with the sunset sky. Fine impression.

- 82—SEKI, HOJIN SOTATSU

Although still dark, the Daimyo is about to start on his morning's journey. Very good in color.

A. M. Shady

- 83—SAKA NO SHITA, FUDE SUTE MINE

The famous mountain, "Throw-down-your-brush." The tradition is that the mountain is so beautiful that the conscientious artist throws away his brush in despair of ever rendering its beauty. Very good impression.

- 84—TSUCHI YAMA, HAM NO AME

A Daimyo's servants crossing a foot-bridge during a heavy shower of rain. Excellent impression. Fine color.

1 1 4

85

HIROSHIGE—Continued

85—MIZA KUCHI, MEIBUTSU KAMPYO

Preparing and drying gourds. Very good impression.

86—ISHIBE, ME GAWA SATO

A village half hidden by pine and by fruit trees. Fair impression.

R. Matenki

150 87—KUSATSU, MEIBUTSU TATEBA

Street scene in a village. Fair impression.

88—OTSU, SON CHAYA

A street scene with heavily laden ox carts. Fair impression.

91 89—KYOTO, SANJO OHASHI

Here the traveler comes to the end of his journey at the 55th Station. In the foreground the Sanjo bridge. In the background the outskirts of Kyoto. Very good impression. Rich in color.

Er Arnold Gene

90—FIFTY-FOUR PRINTS FROM THE REDUCED TOKAIDO SET

1300 This is the well-known series reduced to the size of about 2½ inches by 4. One of the plates Miya (number 42) is missing. All good early impressions in fine preservation.

91—FROM THE KYOTO MEISHO SERIES

A Festival on the Kamogawa. Signed: Hiroshige.

Em

HIROSHIGE—Continued

(From the Shokoku Meisho Hyakkei (Hundred Views from
Different Provinces)

92—KINTAI BRIDGE IN SNOW

400 A picturesque bridge with stone piers and wooden
arches crosses the middle of the picture. The snow
is falling. Upright print. Good early impression.
Signed: Hiroshige.

93—SUWAKO

400 Fishing through the ice on Lake Suwa. An upright
snow scene. A very fine early impression. Signed:
Hiroshige.

HOKUJU (SHOTEI)

(Pupil of Hokusai. Worked from 1810-1830)

94—A BRIDGE CROSSING A DEEP RAVINE

500 Good early impression, somewhat injured. Signed.

KUNIYOSHI (UTAGAWA)

(1797—1861. Pupil of Toyokuni)

95—THE OLD CHINESE HERO CHUSENKOTATAKUSEN KILL-
ING THE GREAT SERPENT

100 Upright print. Good early impression.

Property of Sho Nemoto, M.P.

Tokyo, Japan

HIROSHIGE

96—TWO PRINTS

(a) Tai Fish.

(b) View of Uyeno.

HIROSHIGE—Continued

97—THREE PRINTS

Arthur Michael

- 100—
(a) Flowers on the bank of the Tamagawa River.
(Hundred Views of Yeddo.)
(b) Meguro Moto Fuji. (Hundred Views of Yeddo.)
(c) Kanda Myojin (shrine).

98—THREE PRINTS

Mr. Sadler

- 100—
(a) Toto Meguro Evening View. (Thirty-six Views of Fuji.)
(b) Yosukitori Taking Boats. (Hundred Views of Yeddo.)
(c) Ohashi Naksu.

99—THREE PRINTS

Mr. C. N. Brown

- 200—
(a) Oki Takibino Yashiro. (Boats Nearing Shore.)
(b) Asukayama View. (Hundred Views of Yeddo.)
(c) Yoroino Watashi Koami Street. (Hundred Views of Yeddo.)

100—THREE PRINTS

Maurice M. Brown

- 200—
(a) Masaki Suijin No Mori. View through half-round window. (Hundred Views of Yeddo.)
(b) Fukagawa Hachiman. (Hundred Views of Yeddo.)
(c) Kinriusan: Evening Bell. (One of the eight views of the Sumida River.)

101—THREE PRINTS

H. H. Poaske

- 200—
(a) Sumida River. (Hundred Views of Yeddo.)
(b) Riyogoku Great Fire Works.
(c) Kakuchiu. (Hundred Views of Yeddo.)

HIROSHIGE—Continued

102—THREE PRINTS

E.C. Shira

(a) Kameido Plum Garden. (Hundred Views of Yeddo.)

(b) Shiba Shimmei. (Red buildings and pine trees.)

(c) Cherries during the Rain on the Bank of the Sumida River.

103—THREE PRINTS

h h h

(a) Sumida River. Grove of the Shrine. (Hundred Views of Yeddo.)

(b) Shimada Tokaido. Travelers crossing a shrunken river.

(c) Kanagawa Tokaido. A hill street by a harbor.

104—TWO PRINTS

Yamanaka Co.

(a) Roku Tamagawa, Yamashiro Ede. Man and attendants crossing a stream.

(b) Roku Tamagawa, Kii Koya. An old man in red robe and attendant beside a mountain stream.

105—TEN PRINTS

E.C. Shira

Birds and flowers. In sets of two.

106—BOOK OF FIVE REPRINTS

h h

After Muronobu, Masanobu, Kyonobu and Kyomizu.

107—BOOK OF FIVE REPRINTS

After Toyonobu, Kyonaga, Harunobo, Shigemasa and Buncho.

108—BOOK OF FIVE REPRINTS

Mr. Sherwood

After Shincho, Toyoharu, Utamaro, Toyokuni and Hokusai.

3 ⁰⁰	95-a	Drumming (3)	K. Matenki
3 ⁰⁰	B.	Chirchig (6)	K. Chuma
22⁰⁰	C.	" (3)	E. M. Angelson
8 ⁰⁰	D.	Prute (13)	John H. Hayes
3 ⁰⁰	E.	" (13)	Mr. Engle
2 ⁰⁰	F.	" + n.c. 3-	" "
4 ⁰⁰	G.	Kangchi (2)	Mr. Sherwood
20 ⁰⁰	H.	Hokurui (3)	Yamanaka
2 ⁰⁰	J.	Dooks (2)	Mr. Sherwood
1 ⁵⁰	K.	Drumming	K. Matenki
1 ⁵⁰	L.	Hokurui	" "
7 ⁰⁰	M.	Korni	C. L. Phillips
4 ⁰⁰	N.	Kakemono	H. G. Henderson
17 ⁰⁰	O.	"	Mr. Sherwood
10 ⁰⁰	P.	Screen	H. K. Kasa

ANCIENT PAINTINGS BELONGING
TO H. KUNIYEDA

INTRODUCTION

Mr. H. Kuniyeda of Japan has brought to this country twenty-two famous Chinese paintings with the intention of introducing the real characteristics of the ancient Chinese artists. The art of Japan originated in China, whence it was introduced to the Japanese many centuries ago. The Japanese have learned much from the old masters of China, and he believes that the people of the West also will find much to consider, if not to learn, as did the Japanese.

Mr. Kuniyeda says: "My real intention in submitting these fine productions of the old Chinese masters to the American connoisseurs is to promote their appreciation. Any example of this collection is worthy of a careful study by American art lovers and critics.

"If, by introducing these famous artists of old China and adding to the art treasure of America, I can increase interest in the world of art and promote in any degree the understanding of Oriental painting, my mission to America from Japan will be fulfilled and I will be thankful."

ATTRIBUTED TO CHAO-PO-CHU

(1150 A.D.)

109—MAKIMONO

Hsi-wang-mu's Palace and Garden.

2700 Chao-po-chu was one of the most famous artists of the Sung period.

A. Michael

ATTRIBUTED TO CHAO-CHANG

(1050 A.D.)

110—MAKIMONO

Gathering of Fine Birds.

3700 Chao-chang, known to the Japanese as Cho-sho, belonged to the eleventh century. He called himself, "Draw from life."

MA YUAN

(1230 A.D.)

111—KAKEMONO

Hermit under a Pine Tree.

5500 Ma Yuan (Japanese Ba yen) flourished as a court painter between 1190 and 1224 and stood first of the Academicians. His son, Ma Lin, followed in his footsteps but was not so successful.

G. Courme

ARTIST UNKNOWN

(13th Century)

112—KAKEMONO

3800 A Cattle Driver.

H. H. Her

CHAO-MANG-FU

(1300 A.D.)

113—KAKEMONO

A Passage through the Maple Woods.

1500

Chao-mang-fu, sometimes known as the "Apostle of the Pine Tree," was a lineal descendant of the founder of the Sung dynasty and a hereditary official. On the fall of the house of Sung he returned to private life until 1286, but was later appointed Secretary of the Board of War; and still later held a high place in Han-lin College. There is a fine landscape roll by him in the British Museum.

Mr. S. C. T. H. H.

LI-LIANG

(1480 A.D.)

114—KAKEMONO

A Falcon.

2500

Li-Liang was a native of Kuangtung and became eminent as a painter of flowers, birds and trees. He is said to have been a very rapid worker, using his brushes in a manner beyond compare in his own day.

Mr. S. C. T. H. H.

TANG-YIN

(1500 A.D.)

115—KAKEMONO

Landscape.

3200

In 1498 Tang-yin came out first in the great public examination at Nanking and was an artist of great promise. In the achievement of fame his health broke down, but during his retirement he painted "A Beauty," a picture widely known by connoisseurs.

Mr. S. C. T. H. H.

CHIANG-TING

(1500 A.D.)

116—KAKEMONO

Landscape in black and white.

Dr. Rieffstahl

+200 Chiang-ting belongs to the Ming period and has left but few works. Most of those known are in black and white. One in the Nanzen Temple, Kyoto, is said to be the only one in Japan. This painting is said to resemble the one in the temple.

ATTRIBUTED TO CHIU YING

(1500 A.D.)

117—MAKIMONO

Boat Travels in the Spring.

H. H. Kiso

700 Chiu Ying was a pupil of Chou Ch'en. A critic wrote: "Chiu Ying is a reincarnation of Chao Po Chu. Even Wen T'ung and Shen Chou have not covered all his ground."

UNKNOWN ARTIST

(15th Century)

118—KAKEMONO

A Boat Excursion.

H. H. Kiso

350 "The painting gives a vivid representation of a Far Eastern people of four hundred years ago."

ARTIST UNKNOWN

(15th Century)

119—KAKEMONO

Dragon in the Clouds.

A. Michael

200

PA-TA-SHAN-JER

(1600 A.D.)

120—KAKEMONO

Landscape. In black ink.

Pa-ta-shan-jer was born in 1644 at Sie Sing Foo. His works were for the most part small, but this example is of unusual size. Carefully and artistically treated and harmonious in color.

ATTRIBUTED TO LU KI

(16th Century)

121—KAKEMONO

A Crane with Pine, Bamboo and Plum Tree.

Several of Lu Ki's paintings are in the British Museum. His favorite subjects were flowers and birds with landscape backgrounds.

LU-HSIAO

(1650 A.D.)

122—KAKEMONO

Travels in Yin-Chon.

An admirer says of Lu-hsiao: "His picture of a horse will give you a feeling of galloping; if a portrait, you will be led to talk; if water, it will begin to flow."

CHOU-CHI

(1700 A.D.)

123—KAKEMONO

Peony Flowers.

But little is known of Chou-chi's history. His coloring is deep, rich and wonderfully harmonious.

YUAN-CHIANG

(1700 A.D.)

124—KAKEMONO

H. K. Kiso

Moonlight Landscape in Spring.

-280 Yuan Chiang was a native of Chian wu tow. During his youth he was not satisfied with his work and signed none of his works until after middle age. He was most happy in his landscape work and it is said to much resemble the work of European artists.

ATTRIBUTED TO CHU-I-KUEI

(1686—1766)

125—KAKEMONO

G. T. Tame

Flowers and birds.

200 Chu-i-kuei was born at Vu-Sic and traveled far gathering material for his work, which was most realistic. Enormous prices were paid for his works.

CHU-LUN-HUAN

(1750 A.D.)

126—KAKEMONO

Her S. H. Kondo

Painting of a Dragon. (Painted with finger tips.)

200 Chu-lun-huan was a poet and warrior as well as a painter and held a high position in diplomatic circles for many years and was honored by the Emperor of that period.

CHU-LUN-HUAN

(1750 A.D.)

127—KAKEMONO

A Landscape. (Painted with finger tips.)

200 See note to previous number.

WANG-SHANG-LIN

(1800 A.D.)

128—KAKEMONO

Landscape.

H. K. Kuo

270

This painting, which may at first seem uninteresting, will repay careful study.

LU-HSIEN-CHENG

(1800 A.D.)

129—KAKEMONO

The Meeting for Pleasure.

W. S. G. Kuo

50

The artist deserves much credit for his efforts to display the spirit of the meeting for pleasure.

CHEN-HSING

(1800 A.D.)

130—KAKEMONO

Phoenix and Paulownia Tree.

H. K. Kuo

70

Chen-hsing was noted for his ability to portray real life in birds and trees. His work stands well in comparison with Choo-Ch'ang's, one of the greatest artists of his time.

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